

October 25, 1971

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Dear Mike Rice:

I hope you have enjoyed the castle meeting in England. Things are going quite good here, too. The Whitney Museum is preparing a video tape showing, and they accepted a part of Video Commune and maybe also my segment of Medium is Medium. Also I secured the 30 minutes air time at WNET Channel 13, on November 23 for the retrospective video tape of mine since 1967. I want to open the show with my part of BSO experiment. Could you exercise your influence so that we can get the release from Dan Gustin or his successor at BSO on this matter? I think this would stir the interest of the New York area for the whole BSO program and prepare for the grand premiere of BSO, which, I heard, is coming. Needless to say, most video tape which I am showing at WNET is the WGBH production, and it will demonstrate the pioneering work and the leadership of WGBH in the video art field to all New Yorkers. I will pay special attention that WGBH gets good credit on the air. The other part will be Medium is Medium and Video Commune excerpt, etc.

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I will have a one man show at Bonino Gallery in New York City, starting November 23. I want to borrow from WGBH 4 SONY cameras for that show. As you see, or David will tell you, four SONY cameras are not being used at this moment, and it will not in any way affect the operation of the video synthesizer. Also I would like to use the color TV set (PHILCO), which is used at Studio C as the monitor. This is my TV set, but I will return it to you after the Bonino show along with the four SONY cameras. Bonino is situated at Fifth Avenue at 57th Street and is very safe. Everything there is insured. A rather fancy catalogue is being prepared, and WGBH and Messrs. Rice, Barzyk, Atwood, Folsom and Tappan will get ample credit for their contributions for the past four years. I had rented all my hardwares to WGBH in the past years, many times the price of four SONY cameras, and therefore I beg your kind permission on this matter (eye to eye). All cameras will be sent back punctually on December 13.

Now we are at phase II of the video synthesizer, aiming

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to eliminate chronical trouble on the chroma circuit, and again double the capacity of the video synthesizer using three encoders both in series and parallel. You will see the result in August 1972. Phase I of my video plan being much more successful than Mr. Nixon's Phase I, I can safely predict that my phase II will be more successful than Mr. Nixon's Phase II. It will be done at Binghamton's Community TV Center, whose director, Ralph Hocking, was also a frequent visitor to Studio C. I will arrive at WGBH either on November 5 or 10 to arrange this rental and to look at the new Cage film which arrived from Germany. Mr. Lloyd was very pleased about my report of Cage/WGBH proceedings, and part of which could also be shown at Bremen Television at their festival week. They offered me two hours of Sunday noon time in May, which is not a bad time slot for Germany. I can turn it to whole WGBH affairs including other artists' work, if they pay the line translation fees, the rates of which are one hour, \$1,000. It is time that WGBH became an international production center.

Sincerely,

Nam June Paik

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cc: Mr. Barzyk
Mr. Atwood
Mr. Downey
Mr. Folsom